



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

maroon, on which is a violet medallion, and two others in green.

All over Italy are to be seen very interesting specimens of decoration dating between the fifteenth and sixteenth centuries. In the palaces at Mantua, Giulio Romano exercised his genius with grand effect; but the power of distributing color, as he has done it, requires a master mind.

In Munich, decoration has been applied to most of the palaces, churches, and public buildings. The Bavarian artists have carefully studied the decorations of Pompeii, and those of more recent times in Italy, and their works show excellent results. The decoration of the Allerheiligen Capelle, or All Saints Chapel, pleased me much, because great effect was produced by simple means.

In the Royal Library at Munich there is an effective decoration in the ceiling of the staircase, which is vaulted, and the bays are alternately colored blue and red; great brilliancy is given by this interchange of colors, and the various modulations of the lines and ornaments are worthy your notice.

I have endeavored to explain to you the principles which should guide you in the employment of color. The subject is so various and so extensive that it is impossible to do more than point out some of the main features of the art.

PRACTICAL HOME DECORATIONS.

(OUR CINCINNATI LETTER)

THE long, delicious Autumn, which has brought us to the very threshold of November—the vigil of All Souls—and finds our lawns like emeralds, the shell-tinted roses climbing up the lattices, and stray violets, under the hedges, is a charming subject for congratulatory talk at breakfast and garden parties, but it strikes the dealers in furniture, carpets and decorative *genre*, as being a summer-like aspect of affairs that is quite appalling. So long as the sunshine and the balmy breath of this exquisite weather keeps people out of doors, so long the interior shabbiness of their abodes continues a matter of indifference. Let a frost of that quality a Kentuckian calls "right smart," put in an appearance, and the demand for the equipment for the winter campaign will be brisk enough. The housekeeper is reluctant now to give up the charming summer *negligé* of Wakefield chairs and parquet floors, will clamor like Dogberry for

"Five gowns and every thing handsome about them."

Turkish rugs and portieres, mantels swathed in plush, the luxury of rich upholstery and screens to shut out every draft.

Meanwhile the dealers complain of small orders and slow collections, and growl at the unexpected dullness of business. The more cheerful spirits recall the fact that the cotton crop is ten weeks behind time, console themselves with picturing the rush of the later autumn and winter trade, which is sure to come.

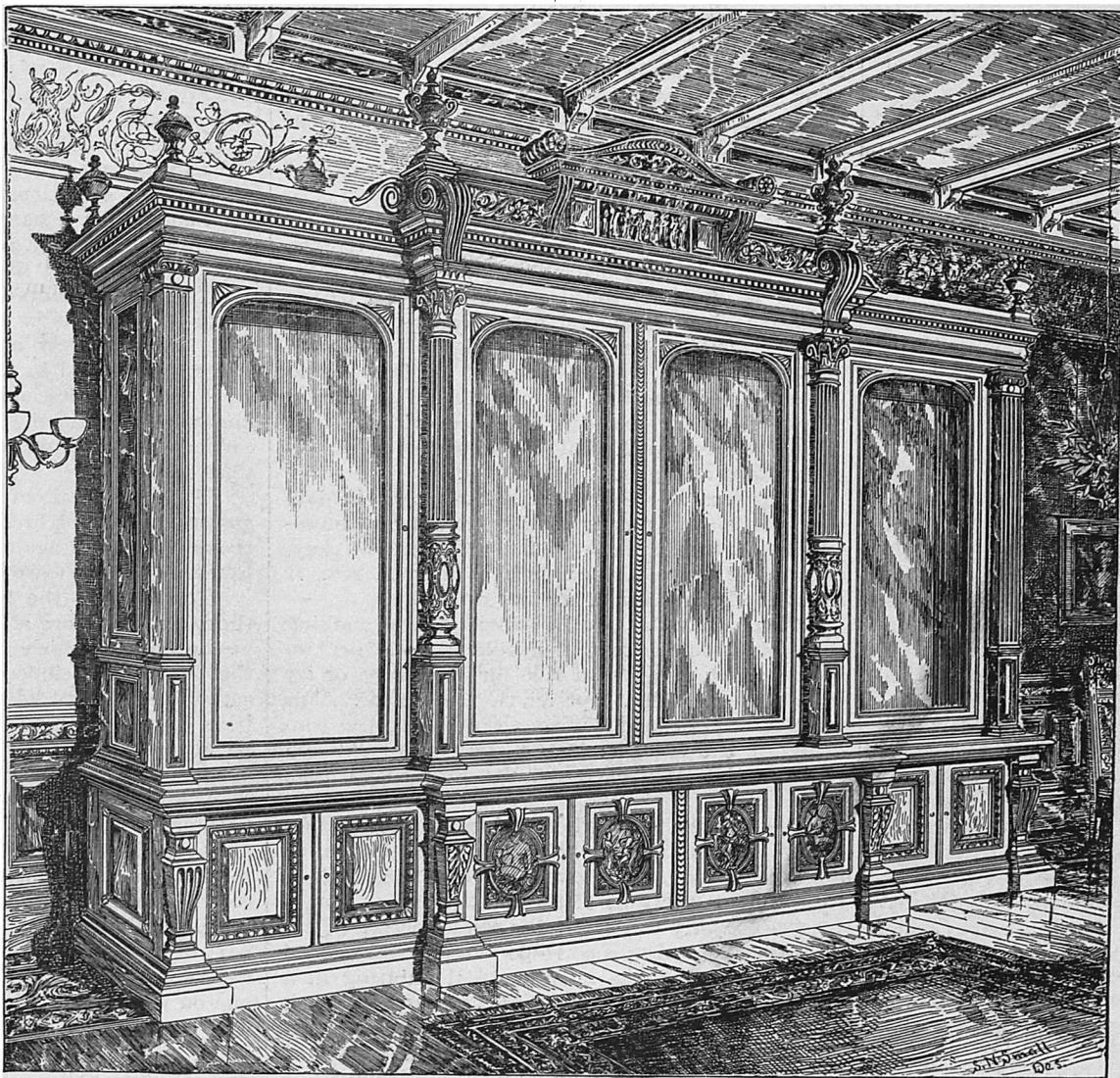
In the department of Interior Decoration some very charming things are in progress among our amateurs and professionals. The influence of Mr. Benn Pitman's school of wood carving is most powerful. Himself an artist in the proudest sense of the word, the importance of his work and example can hardly be over-estimated in its effect upon the formation of refined and correct methods among his pupils.

In his home upon the eastern outskirts of the city Mr. Pitman has carried out to very beautiful conclusions some of his favorite theories of Interior Decoration. In this home his art is lavished everywhere, and from roof-tree to foundation stone it is a house beautiful.

Speaking of the dining-room of this house the current number of the *Magazine of Art* says of it: "This little apartment is indeed a gem, meriting a pilgrimage from those who admire talent and are moved by artistic achievement." The feature of this room is not the wood-carving, though doors, baseboard and buffet are rich in this particular, but the unique wall decoration. The room is lighted by a paneled frieze of tinted glass. To the walls are given a clouded effect, in which pale grey deepens into rose and blue. On the western wall, half covering it, stretch out the branches of an apple tree, a cloud of rosy bloom. A bird's nest is

half hidden in the branches, and a flight of birds in every possible grace of poise and motion drifts through the window panes and alights upon the tree. On the opposite wall a trumpet creeper-vine, laden with blossoms, wanders up and down, and the whole is a bower of beauty. Dainty decorated china fills the hanging shelves, carved in graceful designs of leaf and flower.

Another room, just completed, is in Mr. Pitman's opinion, lovelier yet. It is a bed-chamber, the ceiling lightly clouded, the baseboards of walnut, carved in some delicate incised pattern. The walls are tinted a sage green, in which the yellow much predominates over the blue. Surrounding the room is a sixteen inch frieze in a warm tint of terra cotta; beneath is a band of gold, and above a gilded picture bar. This frieze is decorated with four floral studies, sprays of white locust blossom, wild rose, passion flower and purple wisteria. These are arranged in masses, leaving large spaces undecorated. A few drooping sprays fall below the line of the frieze, and a few ambitious ones climb up on to the wall. The colors are wonderfully well managed, and the room, when lighted, is simply enchanting. "There is no part of this decoration," Mr. Pitman said yesterday in conversation with your correspondent, "that is not eminently practical; any good handicraftsman can be intrusted with the frieze and wall color, and any girl who can paint a good rose panel or know how the wisteria branches droop, can do the rest, and transform an ordinary room into a perfect paradise." The decoration of these rooms is the work of Mrs. Pitman and her sister Miss Wourse.



CABINET IN THE CONSERVATORY OF MUSIC BOSTON MANUFACTURED BY J.S. PAINE

The Robert Mitchell Furniture Company opened last week at their superb show-rooms, the very choice collection of bric-a-brac, secured by Mr. Albert Mitchell while in Europe last summer, through his agents in every art centre of the world. Their Queen Anne Rooms, arranged a few years ago as studies and suggestions in Interior Decorations, are utilized for the exhibit.

Several replicas of choice Chippendale and Sheraton tables and escretoires are among them. One, a replica of a table sold at the Hamilton Palace sale for £3,000, has the top exquisitely painted in cupids, with marquetry inlays. Lacquers with inlays of metal, egg-shell lacquers, and good pieces of Benares and Arabian brass repousse, are in great request among our high art decorators.

Scarfs, shawls and lengths of delicate India silks, in the choicest artistic tints, which are the latest expression of aestheticism in decoration, were shown in beautiful variety. A length of pale bronze green India silk hangs over the lace or plush window drapery, is draped back midway, and the end carelessly twisted about the base of a jar of grey Benares brass, or a tall gris de Flandre jug, resting upon a broad brass tray.

These East India Company productions are worthy of praise. Whether in silk or cotton, the texture and colors are perfection, and every line of the drapery a thing of beauty and a joy forever. Twelve yards of drapery of this Indian fabric in dull red, a big wall mirror and sconces, draped in a bronze Indian shawl, a jardiniere at the window, two or three good bits of brass arranged at intervals, and a big rose bowl from the Wheatley pottery, has converted one of the most funeral drawing-rooms that ever inspired dys-

pepsia and a desire for suicide, into a charming room, in which it is a delight to linger. We have suggested to the mistress of this drawing-room that if she should buy a brass fender, and be sure the last novel was on the low table by her husband's easy chair, and his slippers beneath it, that he might, though he is the most "eminently clubbable" man in town, be induced to spend an off night at home.

"But he smokes so!" said this short sighted little woman.

"Of course he does, but he is a charming fellow all the same, and if he made the atmosphere of his room capable of curing a Westphalia ham, I would 'grapple him to my soul' with a box of Cubanos before some other woman found it out."

Madame's cheek glowed red under its clear olive tint, but we knew she had forgiven us when we saw a great awakening light before the scone mirrors of our neighbor's window opposite, the next night, and himself deep in an easy chair and a "Modern Instance," and enveloped in a cloud of fragrant latakia, the most domestic and contented creature in the "great State of Ohio."

Wonderful are the sticks and handles now used for parasols. Tinted or plain wood, bone, cane color or ebony, we want *chic* for the stick; the covering is plain or ribbed silk, the best being mahogany brown, black, or navy blue. For handles we want lizards, monkeys, cats, frogs, splinter bars,

cows' heads, horses' heads, apples, cherries, pears, these last with the leaves all there, are the rage, and those who can afford it can have the handles of gold or silver so encrusted with precious stones that hardly any of the setting is visible.

We may have to thank the Fiji islands for our esthetic bricks, as we are told a most beautiful building material is made in the Fiji islands of the fossil corals. It is made in cubes, and will, we hear, wear for ever, that time having been certified to by proof. That is a good Fijian puff. Certain it is that large orders have been sent out for the cubes.

An exhibition of artistic and decorative trifles, made in horn, was recently opened in London, and some very unique and attractive specimens of this work were shown. The decorative possibilities of horn are almost unlimited, and it is strange people so overlook these qualities. Nicely mounted, a horn is a pleasing addition to many pieces of furniture and wall, and should be more recognized than it is.

Cards for dinner menus may be either diminutive three-fold screens, standing upon the table, or hand-painted satin. A tiny copper basket containing flowers beside each plate, is also in vogue.

It is a pleasure to mention the abolition of ties. A square of some material is now fitted into the back of the chair, and a fellow has some chance of being comfortable when he sits down.

A Parisian celebrity, who is a member of a reigning family, has given a grand *fête* to his intimate friends in his sumptuous hotel, in the style of Louis XIII., situated near the Park Monceau. The hotel has been furnished in a most luxurious and costly manner, the prevailing idea being oriental, though no oriental abode of ruling sovereign could boast such European taste and luxury in conjunction with such Eastern gorgeousness. The *fête*, to which the male friends were invited, had the female element provided in Eastern artists. Who could say whence brought, and at what lavish outlay? At the sound of a gong the splendid white satin and gold curtains were drawn back and discovered to the guests groups of *almées* enveloped in veils, all looking very natural, and exciting the warmest curiosity. The orchestra was equally exotic, being composed of Arabs, Indians, and Eastern gypsies, while a dozen superb "niggeresses" attended at the supper, which was served in a *salle à manger*, that was a veritable pit of Eastern paradise. Dancing, professionally, was the opening attraction, and consisted in variety and piquancy, perhaps in *abandon*. Later on the French element essayed the Eastern dances in company with the professionals, with more or less success; but both Easterns and Parisians became quite at home in the Cotillon, which was replaced by the equally famous and popular dance that is called La Mondeheza.

A fashionable combination is bronze and crimson.